

Theater Talk from New York

Cyril Maude's Unusual Welcome—His First Performance—"Oh, I Say!" at Casino—DeMille's Flivver—Polaire the Advertiser—Mostly He-brew—Two Medium-Weight Farces Best of the Lot.

By JAMES S. METCALFE.

New York, Nov. 8.—Quite unusual were the circumstances attending the second coming of Cyril Maude, the English actor, to New York. His friend and fellow-actor, Mr. J. E. Dodson, had prepared a very elaborate greeting in the way of a banquet at the Lotus Club. To this had responded some three score notable, including Prime Minister Borden, of the Dominion of Canada. The presence of this dignitary was quite appropriate, as Mr. Maude had closed his Canadian engagement with a Saturday night performance in Ottawa, the Canadian capital, from which he was to hasten to the Sunday evening dinner in New York.

The guests of the occasion had gathered at the Lotus at 7:30 as per invitation, only to be informed that Mr. Maude, hurrying by automobile from Ottawa to Prescott, had been ditched and missed the train to which he was to have been ferried across the river. They were also informed that a special train had been ordered and that he was then somewhere between Albany and New York. The cocktail period was prolonged and the dinner served in leisurely fashion so that when Mr. Maude finally arrived the coffee was being passed and he was just in time for the speechifying. The cause of the delay and the presence of the Canadian Premier gave openings for reflections on the condition of the Canadian roads for automobiles and other allies, including Mr. Dodson's statement of the reason for his not getting in some cabaret features to while away the time of waiting. This was to the effect that most of those present knew that the only excuse for the cabaret show was that it took the rest of the restaurant and put the din into dinner.

Mr. Cyril Maude's Opening.

Cyril Maude's first appearance in America since he has become famous in England suffered from several handicaps. We have become so accustomed to the more modern and more intimately planned theaters that Wallack's, besides being now pretty far downtown, seems barnlike and unsuited for the finer kind of acting that calls for a closer intimacy between the stage and the audience. Nor is the evening before election an auspicious time for a debut. In addition his play, Capt. Marshall's "The Second in Command," was not a new one, having served as a season's vehicle for Mr. John Drew twelve years ago.

In spite of these drawbacks, Mr. Maude was greeted by a distinctly fashionable audience, and not only won its favor, but made patent the charm which has given him his place in the affection of English theatergoers. Charm is the word, for not even his warmest admirers would claim for him the virtuosity in the sense that we bestow the term on interpreters of the classic roles. Judging by this one performance there is no question of his possession of the rare, poised, finish, magnetism and ability to convey humor, which go to give pleasure to an audience in the portrayal of contemporary character.

The part of Mark "Kit" Bingham in "The Second in Command" is by no means a heroic one, but it calls for the hearing of a gentleman, the ability of the comedian, and the power of pathos. The first is sufficiently rare on our stage to merit grateful recognition. With it in the degree that Mr. Maude possesses it, his humor is quite sufficiently infectious and his pathos is the more moving through his tasteful restraint. He brings his own company, which is thoroughly English, sometimes so much so as to be almost incomprehensible in its use of the London dialect. His young daughter, Miss Margery Maude, has the leading woman's role in the present piece, but it is not an exacting one and enables her to show the unaffected, girlish attractiveness which is all it requires.

Girl-and-Music Show.

The Shuberts have put on at the Casino a girl-and-music show of the usual type, called "Oh, I Say!" It was done in London with some success as an out-and-out French farce, but for use in this country it has been metamorphosed into what it is by the introduction of a lot of subordinate characters, the addition of a numerous female chorus and the supply of a musical score by Mr. Jerome D. Kern. All of this makes a total which is a diverting but not particularly original or brilliant example of the kind of entertainment usually to be found at the Casino.

There is one feature, however, which may be developed to the point of making "Oh, I Say!" something out of the usual. In the last act the usual young hero and heroine having passed through the usual difficulties are at last happily married. Instead of indulging in the usual finale with the whole company lined up before the footlights to sing the curtain down with a burst of song, the bride couple disappear into the villa and are seen at the second-story window in shadow pantomime preparing to retire. At the same time the young hero is limited to the groom's removing his coat and starting to help his bride with the difficulties that attend a bodice which unbuttons in the back. Of course, the pantomime may be carried even further than this if the final chorus is prolonged and the drop of the curtain delayed. Far be it from any one to suggest that a New York theater would resort to such a device to attract patronage, but the character of some of the plays seen this season would go to indicate that an opportunity like this may possibly not be overlooked, particularly if "Oh, I Say!" did not attract the public by its other merits.

"After Five" Goes Off.

"Whatever was I begun for, to be so quickly done for," or something like that, says Solomon Grundy in the nursery rhyme, and it applies to "After Five," which has just ended its brief career at the Fulton. The De Mille boys, William and Cecil, whom it seems natural to call boys because of their distinguished father, are both dramatists by inheritance and successful experience. How they could think that "After Five," which they called a comedy, but was, in fact, thin and complicated farce, could hold the liking of the public, is another example of that mystery which the lay public can never understand—namely, that authors and managers cannot tell in advance that a play is no good. To one who stands in the middle ground between public and producer there is an explanation which seems to cover a good many such cases.

Very few persons, if any one, can tell with any certainty from the manuscript about the acting possibilities of a play. The many processes to be gone through—writing or reading a play and the running up of the curtain for the first performance, all those concerned, authors, managers, and the actors themselves, have lost all freshness of impression concerning the material with which they are dealing. They have absolutely no point of view like that of the first audience. The author may sit at the final dress rehearsal and chuckle at his own lines, or be thrilled by the situation he has contrived, only to find that the next night the public neither chuckles nor is

thrilled, and in some cases even reverses the effects. Not contented by the fate of "After Five," and in spite of critical and general opinion that "Indian Summer" is rather poor stuff, Mr. Augustus Thomas is taking Mr. John Schuch, the company, and play from the Criterion to the Fulton to try for a run. Mr. Thomas may know his business, but—doctors disagree.

At the Forty-Fourth Street.

The great international triple alliance of Hoffman, Lady Constance, and Polaire having been disrupted by internal dissensions, the last named has joined the go-as-you-please class, and this week was chucked into the vaudeville bill at the Forty-fourth Street Music Hall. If ever there was a product of advertising, Polaire is it. For a long time she has managed to keep herself in the public eye of Paris by those personal exploitations which Paris loves so well and conspicuous in the Parisian prints through certain private relations displayed to newspaper influence. She has worked the Parisian game over here by the susceptibility of some of our periodicals to the news value of the smallness of her waist, her exploited ugliness, her nose ring, and her pet pig.

As an artist the value of Polaire, even in vaudeville, is in the minus degrees of the scale. Her singing is a joke, her dancing unintentionally grotesque and her acting, well that laurel wreath of Bernhardt is entirely safe. But Polaire deserves her big vaudeville salary simply as a reward for the tremendous ability she and her associates have displayed in the art of personal advertisement.

New Show at Winter Garden.

The Winter Garden should deservedly be given the title of "the temple of ragtime." Ever since the place was transformed from a horse exchange into its present Theatrical festival appearance it has been the home of girls and rag-time. Now it seems to have reached the climax with a rag-time arrangement of the "Apotheosis" from "Faust." There is only one further step—the similar treatment of

NON-MEDICAL HEALING.

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is the Most VALUABLE DISCOVERY of the Last Century.

IT WILL RESTORE YOUR HEALTH, RENEW YOUR YOUTH, AND PROLONG YOUR LIFE.

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HE WAS THE FIRST IN THE WORLD TO PUBLICLY ANNOUNCE AND ADVERTISE THAT THE SERIOUS CHRONIC AND INCURABLE (SO-CALLED) DISEASES, AS WELL AS THE ACUTE ALIEMENTS OF NERVOUS, COULD BE CURED WITHOUT MEDICAL OR SURGICAL PROCEDURE.

Professor Parker's practice of electric medicine dates from 1863. That system, interpreted with his own mechanical methods of controlling the circulation of the blood—was followed until 1894, when he discarded medicine and turned his whole attention to this method of aiding Nature to restore health—BY RESTORING THE CIRCULATION OF THE BLOOD, NERVOUS-VITAL, AND ESSENTIAL TO LIFE FLUIDS OF THE BODY TO THE DISEASED PART.

ITS MASTERLY CONTROL OF THE CIRCULATION OF THE ESSENTIAL-TO LIFE AND HEALTH—FLUIDS OF THE BODY OPERATES EFFECTIVELY AS A CURE FOR LOCOMOTOR ATAXIA, ALL FORMS OF PARALYSIS, BRUIST'S DISEASE, RHEUMATISM, ASTHMA, INSOMNIA, HARDENING AND SCLEROSIS OF THE SPINAL COLUMN, COORD AND ARTERIES, ARTERIO-SCLEROSIS, VEINOTIC, AND THE DESPERATE ALIEMENTS OF THE DIGESTIVE, URINARY, CIRCULATORY, AND RESPIRATORY—THE THROAT, BRONCHI, AND LUNGS—AND NERVOUS SYSTEM: NEURALGIA, NEURITIS, NERVOUS EXHAUSTION, AND BREAKDOWN, AND THE CHRONIC INFLUENZA (SO-CALLED) DISEASES FOR WHICH THE MEDICAL WORLD HAS NO REMEDY AND YOU ARE DEVOIDED OF ALL HELP.

IT IS THE ONLY TREATMENT THAT WILL CURE NEURALGIA, NERVOUS BREAKDOWN, HARDENING AND SCLEROSIS OF THE SPINAL COLUMN, COORD, AND ARTERIES, AND THOSE CONDITIONS OF THE PHYSICAL AND NERVOUS SYSTEM, THAT ARE THE RESULT OF OVERWORK, WORRIES, DISIPATION, OR AGE.

There is nothing in the above announcement that is not in the treatment. This is the treatment that KILLS THE MICROBES—not the Patient—and RESTORES YOUR HEALTH.

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PROF. H. N. D. PARKER, 1022 9th St. N. W., Washington, D. C.

CUT THIS OUT. It will not appear again. IT IS GOOD FOR YOUR FIRST TREATMENT.

such classics as "Nearer, My God, to Thee" or "Rock of Ages."

The new show is called "The Pleasure Seekers," and is novel for this house in the particular that there is no black-face comedian in the cast. The deficiency is sought to be atoned for by a superabundance of the Jewish element represented in the cast by Max Rogers, Dorothy Jar-don, Hugh Cameron, Harry Cooper, Bobby North, Florence Moore, Wm. Montgomery and Flo May. The anti-Semitism of these names does not contradict the original statement. The other performers are George White, Virginia Evans and the members of the chorus. This company ought to be able to do a fortnight in Jerusalem and a tour of one-night stands through Palestine with considerable success.

The place is made up of the usual quick-fire succession of brilliant scenes and costumes with the members of the company exploiting their various specialties in song, dance, and repartee, the last tending more to congresses than to wit. It has one effective scene, a winter carnival in the Alps, with the entire company indulging in such winter sports as skating, tobogganing, skiing, and snow-balling, in which the audience and those on the stage are alternately the targets. "The Pleasure Seekers" is considerably below the Winter Garden standard, and is evidently put in as a stop-gap until the return of the beloved Gayer.

Farce by New Author.

Mr. Albert Lee, a writer and editor well known in New York newspaper and liter-

ary circles, makes his bow as a playwright with a farce called "Miss Phoenix," produced at the Harris to fill the vacuum caused by the early demise of "The Love Lease." There's much cleverness and originality in "Miss Phoenix," and it is both well produced and well acted by a company of young actors. None of them has yet achieved sufficient prominence to secure a personal following, so the piece lacks that help toward success. In the field of farce just now there must be drawing names in the cast, and the piece itself must have something unusual to attract special notice, what the managers call "the punch." In times of less competition "Miss Phoenix" might easily have succeeded on its claim as diverting and agreeable entertainment. Besides that, its first performance took place

on the night before election, when what little space left in the papers for dramatic news was given over mostly to Mr. Maude's first American appearance.

Matrimony Again.

"The Marriage Game," at the Comedy, of which Anna Crawford Flexner is the author, did not suffer so much from the crush of political news. In fact, the dailies gave it ample space and much praise. Although labeled comedy, it is also farce. Fairly clever in situations and writing, it also lacks any greatly distinguishing feature, and on that account may have difficulty in rousing the attention of the public.

Its scenes are laid on the deck and in

the cabin of a yacht. The married couple, who are the guests, at last reach such crisis in their domestic affairs that all the wives have locked their state-room doors on their husbands, who are compelled to sleep on deck and only kept from freezing by the necessity of vigorous defensive warfare against invading mosquitoes. Finally the immediate cause of the trouble, a single woman, charmingly portrayed by Alexandra Cartier, clears herself of suspicion, restores harmony, and reads the wives a lecture on the ease of keeping a husband by treating him as well after marriage as before. Orrin Johnson, William Sampson, and Allison Skipworth are members of a cast that handles this material with the skill to bring out all the fun it contains.

William Jennings Bryan

And Other Public Officials Join in Unstinted Praise of the Herald's Great Book "Panama and the Canal in Picture and Prose" Such Indorsements Should Convince YOU that YOU Need this Book. Get it NOW. Don't Delay.

FROM THE SECRETARY OF STATE.

August 15, 1913.
Mr. Willis J. Abbot, New York:

My Dear Mr. Abbot—I have just had an opportunity to examine your book, "Panama and the Canal." It is an admirable volume—the story is most interesting, the illustrations are profuse and illuminating, and the workmanship is excellent. The book is worthy of your reputation and of the gigantic engineering enterprise which has put Panama on the World-Map.

Thanking you for the pleasure and instruction which the book has given me, I am, very truly yours,
W. J. BRYAN.

FROM THE MAJORITY LEADER IN THE SENATE.

August 15, 1913.
My Dear Mr. Abbot—Your new book, "Panama and the Canal in Picture and Prose," is a "thing of beauty and a joy forever." The mechanical execution is unsurpassed, and you have made a great contribution to Panama literature. It should be in the hands of everybody, and especially those who are not able to visit the Isthmus in person. After reading your splendid descriptions and looking at the fine illustrations no one can fail to have a complete and accurate knowledge of every subject concerning the Isthmus and the Canal of any possible interest. Yours very truly,
JNO. W. KERN.

FROM A WELL-KNOWN OHIO SENATOR.

August 15, 1913.
My Dear Mr. Abbot—"Panama and the Canal in Picture and Prose" is a very valuable contribution to the bibliography of a country, which is bound to be an object of increasing interest to the people of both continents. Yours very truly,
T. E. BURTON.

FROM THE CHAIRMAN OF INTERSTATE COMMERCE HOUSE COMMITTEE.

August 15, 1913.
My Dear Mr. Abbot—I have examined with great pleasure and admiration your exquisite book on Panama. Of all the works relating to that matchless enterprise, with which I am acquainted, this product of your genius is most excellent and satisfactory. As a contribution to history, geography, literature, artistic arrangement, and illustration it is a triumph of art. Yours truly,
W. C. ADAMSON.

FROM AN ILLINOIS CONGRESSMAN.

August 21, 1913.
My Dear Mr. Abbot—I am delighted with your book, "Panama and the Canal in Picture and Prose." It is the most valuable publication on Panama yet issued. You have thoroughly popularized the entire matter. I think I have read everything published on the subject of Panama and the Canal, and in my study of the subjects connected with the Canal I have spent many days on the Isthmus of Panama. Your book appears at a most opportune time. I know of no information of real value on the subject which is not contained in your book. You have rendered a great public service. The book is written in a charming manner, and you present the intensely interesting romantic history connected with that part of the world as no one else has yet been able to do. I know of no other book of travel appearing in recent years so interesting and valuable as this. Very truly yours,
HENRY T. RAINY.

FROM A LOUISIANA SENATOR.

August 25, 1913.
Dear Mr. Abbot—"Panama and the Canal in Picture and Prose" is one of the most thorough works of its kind that has come before me, and on it I place it above the result of unflinching efforts on your part. It appears to be remarkably well arranged, and I am sure it contains an exhaustive fund of information. Very sincerely yours,
JOE E. RANDELL.

FROM A PROMINENT REPUBLICAN SENATOR.

August 22, 1913.
My Dear Mr. Abbot—My wife and I spent a most delightful Sunday in going over your magnificent book on Panama. We had visited the Isthmus last Christmas, and were familiar with the different places, which lent an additional charm to the work. It is about the most "readable" book I have had hold of for a long while. Sincerely yours,
WM. S. KENYON.

FROM THE VICE PRESIDENT'S CHAMBER.

Washington, August 21, 1913.
My Dear Friend Abbot—I was delightfully surprised the other evening to receive a copy of your work upon Panama. Typographically it is a thing of beauty; and as for its accuracy, I know you so well as to believe it all. If it appeals as it should you will have scored a great success. Sincerely yours,
THOMAS R. MARSHALL.

FROM THE SECRETARY OF THE TREASURY.

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Dear Mr. Abbot—From the cursory glance I have just been able to give your book on Panama I feel sure it contains much of interest, and I shall take a great deal of pleasure in reading it more carefully. Sincerely yours,
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MILES POINDEXTER.

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My Dear Mr. Abbot—I desire to congratulate you most heartily on your latest book, "Panama and the Canal in Picture and Prose."

A book of this kind is usually regarded as a picture book, and surely this one is most beautifully illustrated; but your book could be regarded as a picture book if one were to regard it from its letter press alone. I found it packed with information about the world's most wonderful canal, about the people there and the tropical conditions, and about the ruins and the history that tell of Astec and Toltec days, and the later amazing adventures of Balboa, Cortes, and their handful of Spanish companions, who mixed their private business of buccaneering with an authorized business of exploring. I think the style in which you have written is most clear and flowing, and altogether this book is by far the best presentation of this much-talked-of subject that I have seen in my good fortune to find. Sincerely yours,
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FRANK CLARK.

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